



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



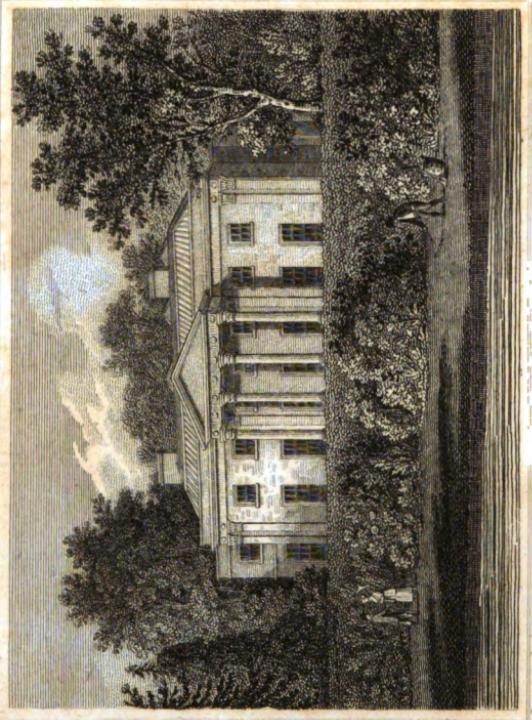
*Histrionic topography: or,
The birthplaces [&c.] ... of ... actors*

James Norris Brewer

Graph Bead -
Jew. Fox.

8:75.



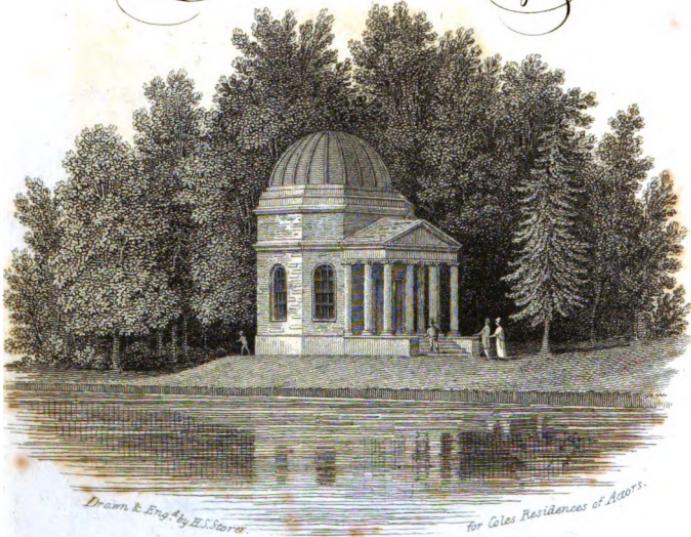


For the Museum of Antiquities.

GARRICK'S HOUSE,
HAMPTON.

Drawn & Engraved by H. H. Walker.

Mistrionic Topography
 or the
 Birth-places, Residences,
 AND
 Funeral Monuments
 of the most
 DISTINGUISHED ACTORS.



SHAKESPEARES TEMPLE,
 HAMPTON.



HISTRIONIC TOPOGRAPHY:

OR, THE
BIRTH-PLACES, RESIDENCES, AND
FUNERAL MONUMENTS
OF THE MOST
Distinguished Actors.

Illustrated by Engravings,

Executed by Messrs. J. & H. STORER,

And by HISTORICAL and DESCRIPTIVE NOTICES, written by
Mr. J. NORRIS BREWER,
Author of Original Delineations, Topographical, Historical, and Descriptive, of Oxfordshire, Warwickshire, &c. &c.

“ The substance faded ! all the pageant gone !
Save frail memorials, which the votive hand
Shall snatch, decaying, from the grasp of time,
And bid them live in record.”

LONDON :

Published by the Proprietor, J. COLE, Lincoln;
And Sold by J. BARKER, Dramatic Repository, Great Russell Street;
BALDWIN, CRADOCK, and JOY; and SHERWOOD,
NEELY, and JONES, Paternoster Row.

1818.

Gough Cen. Tp. add!

~~~~~  
**Coe, Printer, 10, Little Carter-lane, St. Paul's.**

## PREFACE.

---

**I**n an age so laudably zealous as the present, in the encouragement of graphic and literary topography, it cannot be necessary to enter into a detailed account of the motives which induced the commencement of the present undertaking. Topography of a general nature may be too weighty, or voluminous, for many classes of readers. The Antiquary seeks for views, and historical notices, of religious and castellated structures; of decaying monuments, and obscure earth-works. The more vivacious lover of existing splendour, requires the burine and the pen to delineate such works of art as are yet free from the encroachments of moss or ivy, and are subjects of popular attraction. The tastes of men are as various as the objects presented to their contemplation.

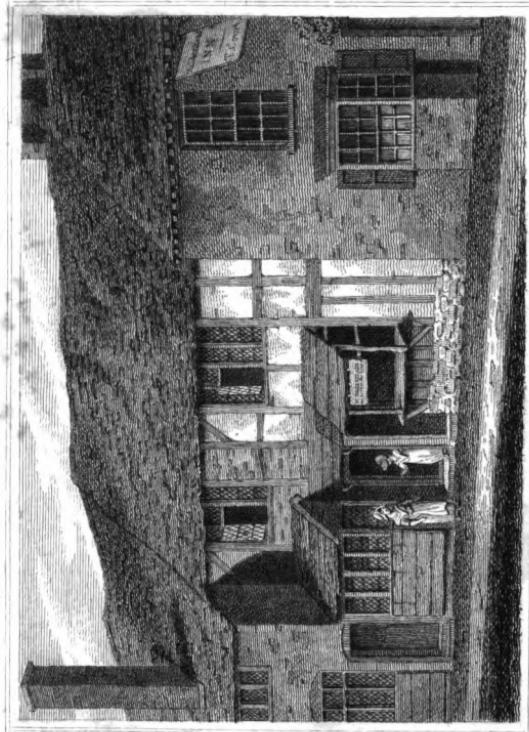
For those who would wish such subjects as have obtained a superior claim on their feelings, to be separated from the general mass of topographical delineation, the present work is chiefly designed; but it is presumed that few persons of a cultivated taste can be indifferent to the local circumstances of that spot which gave birth to a great dramatic poet, or to an actor who ably embodied his conceptions. The stage was ennobled,

as a school of philosophy and morals, by the writings of Shakspere: it was rendered a subject of national pride, through a transcendancy in a fine and difficult art, by the acting of Garrick.

A natural interest is created by a faithful representation of the building in which those first drew breath, to whose efforts we have been indebted for a solace from serious study, and, perhaps, for useful instruction, as well as for transient pleasure. It is, undoubtedly, a matter of curiosity, in addition to motives more closely partaking of friendly feeling, to view the character of the habitations which such persons selected, as retirements from the mimic world of their public career. The last home of Genius, and the monument raised over its ashes, as an indication of the opinions of posterity, find an interest in every bosom.

If this specimen should meet with the approbation of those who are inclined to illustrate the History of the Stage, and to preserve a collective memorial of buildings connected with such annals, and which may soon pass away, "like the baseless fabric of a vision!" future numbers will be published, calculated to form one volume of a moderate size.





*Mr. G. B. Rymer's Residence at Stratford.*

SHAKESPEARE'S BIRTH PLACE,  
Stratford on Avon.

*Drawn & Engraved by Turner.*

## Histrionic Topography, &c.

---

THE HOUSE IN WHICH SHAKSPEARE WAS  
BORN,  
AT STRATFORD-ON-AVON.

ALTHOUGH we know little that is authentic and satisfactory concerning the biography of Shakspeare, in regard to his familiar manners, and the events of his private life, we are fortunate in ascertaining with sufficient accuracy the spot in which he first burst upon the world, a prodigy of intellectual capacity! and which afforded the early objects of contemplation to his gigantic and incomprehensible powers of mind. No rival cities contend for the honour of his birth-place, as in the instance of Homer, the only man in the whole records of time whose writings are likely to prove of equal durability. While the workings of the human heart shall remain immutable, the productions of these poets ("stupendous columns in the lonely waste of years!") must continue to elicit the sympathy, and to obtain the enthusiastic admiration of mankind.

As a corrective of the artificial pride of human nature, we find that this great boast of our species, "the observed of all observers," proceeded from the cottage of humility, from the bosom of a family which was unknown to courts and camps, and was engaged in a sordid trade, repulsive to the efforts of dawning genius. It has been asserted by Aubrey, in some papers now preserved



in the Ashmolean Museum, Oxford, that the father of Shakspeare was a butcher. There is, however, much better ground for believing, on the authority of Rowe, and in accordance with the popular opinion, that he was a dealer in wool. The house in which he lived, when his illustrious son was born, is situated in that part of the thoroughfare of Stratford-on-Avon, termed Henley-street, and must now be viewed as a building of a mean character, though in the 16th. century, it was, probably, esteemed a dwelling quite adequate to the domestic accommodation of a first-rate trading family, in an ordinary provincial town. The proportions, as will be seen from our engraved view, are low, and the exterior is entirely destitute of architectural grace, or laboured ornament. Posterity is fortunate in the mediocrity of rank, which has prevailed amongst the descendants of the Shakspeare family, who, with an "even tenour of days," have traded in their native town, from father to son, through several generations, and have preserved the birth-place of the immortal poet as a residence which suited their occupations and narrow views.—This truly interesting house remained the property of the Hart family, descended from Joan, the sister of Shakspeare, until the year 1806; in which year they parted with it by sale. The premises, originally inhabited as one dwelling, are now divided into two tenements; one (still occupied by a member of the Hart family, seventh in descent from the sister of Shakspeare) is used as a butcher's shop; the other as a public-house, known by the sign of the Swan and Maiden's Head. The outer walls of the whole were divided into panels by timber-work; but the ancient appearance is now preserved in

that part only which is inhabited by the Harts, and is used as a butcher's shop. The public-house has been newly fronted with brick.—The interior has experienced little alteration. The rooms are aptly described, by a recent writer, as being “ plain, somewhat gloomy, and of limited proportions.” An apartment is still shewn, in which, according to tradition, Shakspeare was born. Amid such scenes we are not disposed to be rigid critics in topographical history!—The visitors of this apartment (pilgrims to the poetical shrine of the “ Sweet Swan of Avon !”) have commemorated their faith in traditional veracity, and their devotion to nature's own bard, by numerous verses; or, if the muse were coy, by prosaic inscriptions on the walls, and in a book kept for the purpose of such tributes by the cicerone of the hallowed precinct.

It will not be doubted but that various *relics* have been discovered on so propitious a spot. Amongst the most important, was “ an old oak chair,” which long stood “ in the corner of the chimney,” and which, as we are told by Mr. Ireland, was purchased, for a considerable sum, by the Princess Csartoryska, in the year 1790.

This honoured house was necessarily an object of primary attraction during the Jubilee instituted by Garrick, in 1769. Amongst the solemnities of that season, “ a piece of painting,” writes Boswell, “ was hung before the windows of the room in which Shakspeare was born, representing the sun breaking through the clouds.” —The spot on which Shakspeare first drew breath, and that which embosoms his mortal remains, were, indeed,

the principal objects of regard with those who were desirous of expressing sincere veneration for his memory, and were not merely intent on exhibiting a holiday vest.

---

#### THE HOUSE IN WHICH GARRICK WAS BORN, AT HEREFORD.

The annexed engraving affords a view of the house in which was born David Garrick, unquestionably the most judicious and versatile actor that ever adorned the English stage. This humble building was a house of public entertainment, known by the sign of the Angel, and was taken down many years back. Its situation is thus described in Duncumbe's History of Hereford: "Widemarsh-street, extends from the market-place, or High Town, towards the north, and was bounded in that direction by Widemarsh-gate. In this street was born the celebrated David Garrick." In the register of the parish of All-Saints, in the city of Hereford, the date of his baptism is thus noticed: "David, son of Peter and Arabella Garrick, was baptized 28th February, 1716. H. Lewis, minister." It will be recollected that Mr. Garrick's father was the son of a French refugee; and was, in the above year, lieutenant in a regiment of horse. He was employed at Hereford on the recruiting service, but his residence was at Litchfield; and to that place his wife and infant son were removed as speedily as the circumstances of his duty would permit.



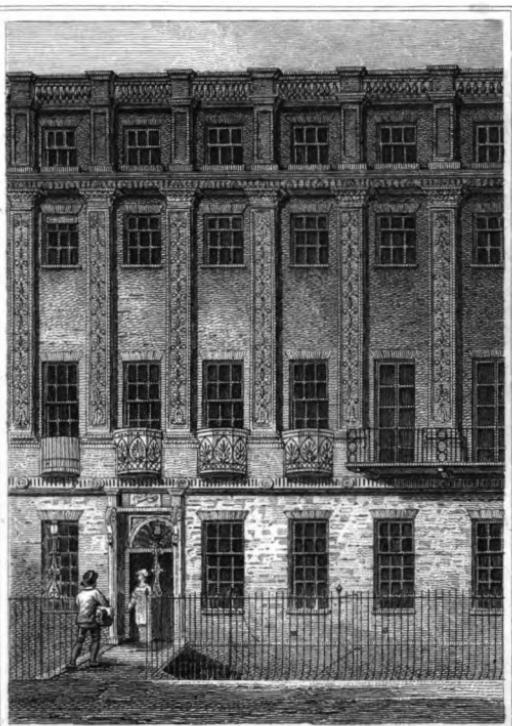
Engraved by L. Garner from an Original Drawing.

Mr. G. C. R. R. - Author.

**GARRICK'S BIRTH PLACE,  
HEREFORD.**







Drawn & Engraved by J. Duran.

for Cole's Residences of Actors.

**GARRICK'S TOWN HOUSE,  
ADELPHI.**

In the ensuing pages we shall present graphic and literary illustrations of several other places, connected with important periods in the life of this, our GREATEST ENGLISH ACTOR.

---

GARRICK'S HOUSE IN THE ADELPHI,  
LONDON.

THE buildings termed the Adelphi, form an extensive and noble assemblage of streets, planned by the well-known *fraternal* architects the Messrs. Adams. The superstructure of this great architectural design constitutes one of the most striking improvements of the metropolis; and the numerous streets which lie beneath, hidden from the light of day, and which act as channels for the conveyance of coals, and other merchandize, are equally original in design and useful in effect. The principal range of domestic structures in the Adelphi faces the river Thames, and consists of dwellings which are at once convenient and ornamental, are retired and yet easy of access from the chief marts of business and pleasure. One of the central of these eligible houses was purchased by Garrick about the year 1771, and was ever after inhabited by him as a town-residence. By his will he bequeathed it to his widow for her life; and it is still in the occupation of that lady.

Possessed of considerable wealth—honoured with the respect of the good and great—and applauded in his professional exertions, with a rivalry of zeal, by the whole British public—this admired actor and deserving man here enjoyed the honest and grateful rewards of talent and integrity. His house, says Davies, was a rendezvous for excellence of every kind; “for lights of the church and guardians of the laws; for the learned, the elegant, the polite, and the accomplished in all arts and sciences.” The building, although commodious rather than large and superb, was decorated by him in a style of elegance becoming the rank and refined taste of his visitors. One of the ceilings is adorned with a representation of Venus attired by the Graces, from the pencil of Zucchi; and, in the same apartment, is a chimney-piece, finely sculptured, which is said to have cost £300. His collections of books and pictures were extremely valuable; and many of these remain nearly in the same state as when he inhabited the mansion, and derived from them that instruction and amusement which assisted in qualifying him for the entertainment of the public.

There are anecdotes connected with topographical delineation, which are serviceable in explaining the character of the place under notice, whilst they impart to it at least a transient ray of personal interest. Of such a kind is the following, which is preserved in the European Magazine: “When Garrick first took his house in the Adelphi, he was one morning speaking to a gentleman respecting its situation and conveniences. ‘But,’ said the gentleman, ‘although the house is

elegant, there is not, I believe, any yard behind it?"—  
"No," returned Garrick, "there is not absolutely a yard;  
but, I think, the space behind is *thirty-five inches!*"

It was here that Garrick experienced the felicity of well-earned renown and competence; here that he received men of genius, his natural brethren; and persons of elevated rank, to whose familiarity he was lifted by the exercise of unusual talent. Alas! the task of the topographer involves far different scenes;—it was within these walls that he languished under the slow pressure of an irremediable malady; it was in this house that he died!—

"About two days before his dissolution, he was visited" (writes Davies) "by an old acquaintance, a man whose company and conversation every body covets, because his humour is harmless, and his pleasantry diverting. He was introduced to Mrs. Garrick, who was much indisposed, from the fatigue she had undergone in the long and constant attendance upon her husband; a duty which she never omitted during any illness of his life. She persuaded this friend to stay and dine with her, expecting from him some little alleviation of her uneasiness from sympathy, and some ease of condolment from his company in her present situation. While they were talking, Mr. Garrick came into the room; but oh! how changed from that vivacity and sprightliness which used to accompany every thing he said, and every thing he did! His countenance was sallow and wan, his movement slow and solemn. He was wrapped in a rich night-gown, like that which he always wore in *Lusignan*, the venerable old king of Jerusalem; he presented him-

self to the imagination of his friend as if he was just ready to act that character. He sat down; and during the space of an hour, the time he remained in the room, he did not utter a word. He rose, and withdrew to his chamber.



HAMPTON HOUSE,  
MIDDLESEX.

[Formerly the Country Residence of Garrick.]

HAMPTON HOUSE is agreeably situated on the margin of the river Thames, at the distance of about thirteen miles from London. This seat was purchased by Garrick, in the year 1754; but was then of smaller dimensions than at present, and the attached grounds had received little improvement from the hand of tasteful cultivation. The building, as it now stands, has experienced no important alteration since his time; and, in its leading architectural characteristics, is entirely the work of his own creation. As an evidence of the taste of so distinguished and memorable a contributor to "the gaiety of nations," few will pass this structure with indifference; and most travellers will regard it with blended respect and curiosity. It may be observed that many persons connected with the factitious splendour of the theatrical world, affect a redundancy of embellishment when they construct a retirement from the mimic throne of their professional

pageantry. It was otherwise with this great actor of nature. The present chief front of Hampton House was erected for Garrick by the Messrs. Adams; and it is of a sedate and truly respectable character. The same correct judgment prevails throughout the whole of the interior. We have been recently favoured with an inspection of these premises, and have found abundant cause to admire the simplicity of taste which led this unequalled practitioner of the histrionic art to cultivate, in family privacy, the easy dignity of the English gentleman. A ready excuse may be found for some egotism in a man of so unique a genius. In different apartments are paintings, by Zoffany, representing Garrick, and other performers of his accomplished stage, in various dramatic characters.—This villa is still the occasional residence of Mr. Garrick's widow.

There are two anecdotes connected with Hampton House, which we cannot refrain from noticing. Both impart a considerable degree of local interest; and that which shall be first mentioned, proves that Garrick, although uniformly prudent in pecuniary concerns, still thoroughly understood the graceful practice of a generous action.—Mr. Christie, of Pall-mall (as we are informed by Mr. Murphy, in his Life of our English Roscius), had suffered a loss to a very large amount, by the death of Chase Price, Esq. “a gentleman, at that time, universally admired for his wit and humour. It happened that Christie took a ride to Hampton, with his friend Albany Wallis, who walked in the garden with Mr. Garrick, and told him the particulars of his friend's distress. After dinner, Garrick called Christie into another room; and

‘what,’ he said, ‘is this story, that I hear from Mr. Wallis? If £5000 will extricate you out of your difficulty, come here with Wallis any day you please, and you shall have the money.’

The liberality with which Garrick contributed towards the assistance of those labouring under extreme pecuniary distress, has been commemorated by Johnson, and is noticed in Murphy’s life of this distinguished and amiable man. We are also informed by Davies that, “amongst other instances of his paternal regard to the poor, he had, a few years before his death, instituted a little annual feast for children. Every first of May he invited all the children of the village to come into his garden. There he distributed to them large pieces of cake, with a small present of money; and on this anniversary, I have been told,” (adds Davies) “it was his intention, in future, to have increased his donations.”

Lord Orford, in his “Letters,” mentions a dinner of which he partook at Hampton House, at which were present the Duke of Grafton, Lord and Lady Rochford, the Spanish Minister, and other distinguished characters. In the Gentleman’s Magazine for 1774, is an account of a splendid *Fête Champêtre*, given at the same place by Garrick. On this latter occasion the Temple of Shakspeare, and the Gardens, were illuminated with six thousand lamps.

It will not be forgotten that Dr. Johnson, after viewing the expensive decorations of this villa, and the attached grounds, exclaimed, “Ah! David, David! these are the things which make a man unwilling to quit this world!”

THE TEMPLE OF SHAKSPEARE,  
IN THE GARDENS OF HAMPTON HOUSE.

THE Gardens attached to Hampton House were laid out with much elegance of taste, under the direction of Garrick. These grounds are divided from the Thames by a public road, beneath which is worked a path conducting to a fine lawn on the border of the river Thames. In a picturesque spot, on the bank of that noble river, Garrick erected a temple in honour of Shakspeare;—a grateful and appropriate addition to the domain. The building is of brick, and of an octangular form. The interior is adorned by a statue of our great bard, executed by Roubiliac. It is, however, to be regretted, as has been lately observed in the *Beauties of England*, that the sculptor has here presented an imaginary figure of Shakspeare, “ instead of taking for his ground-work the monumental bust of the poet in Stratford Church, which alone presents authentic materials for such a composition” In the same place it is remarked, “ that in this, as in many of Roubiliac’s works, the expression is overcharged, and the general effect much injured by a want of repose and dignity.”

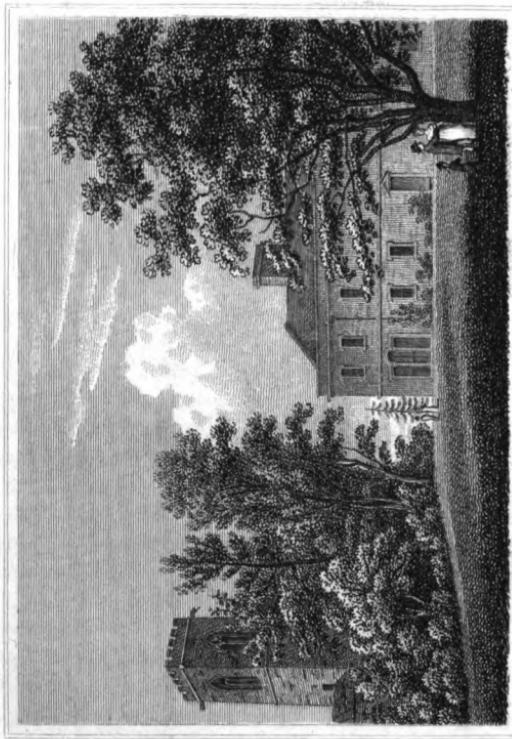
Lord Orford notices this votive structure in the following terms, in a letter addressed to Richard Bentley:—“ Garrick is building a grateful temple to Shakspeare. I offered him this motto: *Quod spiro et places, si places tuum est.*” Garrick, by his last will, bequeathed this

statue to his widow, for her life; and, after her decease, to the trustees of the British Museum, as national property.

**MULBERRY-TREE PLANTED BY GARRICK,  
AT ABINGTON, NORTHAMPTONSHIRE.**

THE small, but pleasant, village of Abington is distant about one mile from Northampton, on the road to Wellingborough. This place has attained some interest with the inquirers into dramatic biography, from its connection with Lady Barnard, the last lineal descendant of Shakspere. It will be recollect that this lady was grand-daughter of the Poet, being the offspring of his daughter Susanna, and her husband, Dr. Hall. She was first married to Thomas Nashe, Esq. and, afterwards, to John Barnard, of Abington, Esq. created a knight by king Charles II. in the year 1661. Leaving no issue by either husband, Lady Barnard died in 1669-70, and was buried at Abington; but no memorial has been there erected to her memory. The parish church is a pleasing rural structure, having its south side nearly covered with ivy. On the interior are several memorials to the "Bernard," Hampden, and Thursby families.

The village is principally adorned by the seat of J. H. Thursby, Esq. a handsome, commodious edifice, surrounded by a small walled park. In the *Beauties of*



Mr. Colly's Buildings of Abingdon.

ABINGDON ABBEY.

• THE MULBERRY TREE PLANTED BY GARRICK.



England for Northamptonshire, it is observed, " that this estate was obtained by Robert Bernard, by his marriage with the heiress of Sir Nicholas Lyllyng, in the reign of Henry V.; and continued in that family till 1671, when Sir John Bernard, Bart. sold it to William Thursby, Esq." The present mansion, which is termed Abington Abbey, was built in the reign of Henry VII. between the years 1485 and 1509. The grounds are disposed with considerable judgment; and a water-house, displaying much taste of design, and nearly enveloped in clinging ivy, is an object of peculiar attraction. A view through an archway in the park, which embraces the neat white-washed inn, and Free-School at Weston Favell, is deserving of particular notice. It was in these grounds—in a neighbourhood sanctified to a poetical fancy by the former residence of Shakspeare's last descendant—that Garrick planted a Mulberry-tree, of which, when arrived at the vigour of maturity, we present an engraved view. The action might appear ostentatious, if intended for public discussion. A comparison with the tree planted by Shakspeare would then be obvious, and offensive. But, considered as a private indulgence of an accidental humour, fastidiousness itself can find no cause for censure. Those who respect the real dignity of the stage, when it was rendered a national boast in the person of Garrick, will regard the tree planted by his hand, on a spot connected with the last descendant of Shakspeare, as an object of considerable interest.

An inscription, engraved upon copper, is attached to one of the limbs of the tree, and explains, as follows,

the time at which it was planted, and the motive which led to that action:—"THIS TREE WAS PLANTED BY DAVID GARRICK, ESQRE. AT THE REQUEST OF ANN THURSBY, AS A GROWING TESTIMONY OF THEIR FRIENDSHIP, 1778." The height of the trunk, at the place whence the tree commences branching, is about five feet; and its greatest circumference is about two feet six inches.

In the Hall at Abington Abbey, is preserved a bust of Garrick; and there are, also, in the same apartment portraits, by Sir Joshua Reynolds, of Mr. Thursby, and of his lady—the friend at whose request this memorable tree was planted by the Roscius of England.

---

ALTHORPE,  
NORTHAMPTONSHIRE.

ALTHORPE, in Northamptonshire, a seat of Earl Spencer, has many claims on the notice of the topographer and the admirer of the fine arts. It is introduced in the present work, as the dignified scene of Garrick's last attempt at social enjoyment—the spot on which he bade adieu to every pleasure connected with the gaieties of life!

This mansion is situated in the parish of Brington (locally pronounced Brighton), about six miles west of Northampton; and is a large pile of building, occupying three sides of a quadrangle. Mr. Gough states that the



Drawn & Engraved by H. S. Parker.

for later Bounding of Actors.

**ALTHORPE,  
NORTHAMPTONSHIRE.**



property of Althorpe "has belonged to the Spencers ever since the reign of Henry VII." In Bridges' History of Northamptonshire, it is recorded that "Queen Anne, consort of James I. with the prince her son, rested at Althorpe for some days, on their journey from Scotland to London, in the year 1603. During their stay, a masque, composed by Ben Johnson, was exhibited for their entertainment." The present structure was erected by the Earl of Sunderland, about the year 1688, and was originally encompassed upon three sides by a moat, now filled up, and levelled with the fine lawns immediately contiguous to the mansion. The extensive park has an inequality of surface, greatly conducive to the picturesque, and is adorned by large masses of forest trees.

It is observed by a recent writer, "that, as an example of domestic architecture, the house of Althorpe does not present the least claims to beauty, grandeur, or symmetry. The contents of the mansion are, however, highly interesting and valuable; in its large and fine collection of pictures, and vast library of choice books. In the latter article Lord Spencer is laudably emulous of possessing the most enlarged and select collection in England, and it is generally admitted that he has succeeded. The books at Althorpe fill three or four apartments. The pictures here are also numerous, and many of them of the first class."

At this polished and hospitable mansion Mr. Garrick had been a frequent guest\*; and he was invited to pass

---

\* Our inimitable actor was in the habit of visiting several distinguished, and truly-estimable families in Northamptonshire. Besides

here the Christmas of 1778. Although languishing under a severe oppression of disease, he ventured to repair to the abode promising so much rational delight; but the energy of his mind struggled in vain against the growing infirmities of his bodily frame. Society had lost its charm. However attractive the mode in which it was offered, he quitted the cup of pleasure, untasted; and, from the estrangement of his sick chamber, returned to London—to die! He arrived at his house in the Adelphi, on the 15th. of January, 1779; and his dissolution took place on the 20th. day of the same month.

---

the seat noticed in the present page, and that of Mr. Thursby, at Abington, he was often entertained at Kelmarsh Hall, the residence of William Hanbury, Esq. In this latter structure is preserved a large and curious series of family portraits.





Drawn & Engd<sup>d</sup> by H. Darrer *Arches & Figures of Accur.*

**GARRICK'S MONUMENT,  
WESTMINSTER ABBEY.**

## MONUMENT TO GARRICK,

IN WESTMINSTER ABBEY.

GARRICK's remains were attended to the abbey church of Westminster, on Monday the 1st. of February, 1779, by a long-extended train of friends, illustrious for their rank and genius, " who truly mourned," says Mr. Cumberland, " a man so perfect in his art, that nature hath not yet produced an actor worthy to be called his second\*". I saw old Samuel Johnson, standing beside his grave at the foot of Shakspeare's monument, and bathed in tears."

The funeral was conducted with great magnificence. The last ceremony was performed by the Bishop of Rochester, and the pall was supported by the following noblemen and gentlemen :—

Lord CAMDEN,

Earl of OSSORY,

The Right Hon. Mr. RIGBY,

The Hon. Mr. STANLEY,

JOHN PATTERSON, Esq.

Duke of DEVONSHIRE,

Earl SPENCER,

Viscount PALMERSTON,

Sir W. W. WYNNE,

ALBANY WALLIS, Esq.

\* If Mr. Cumberland had lived until the present time, he would have probably allowed a second place in the theatrical world to Mr. Kean—a performer entitled to notice in the same page with Garrick, as he found his chief claim to applause on a similar chaste and natural mode of oratory and action.

It will be remembered with regret, that many years were suffered to elapse before a suitable monument was erected to the honour of a man so greatly distinguished in public life, and so respectable in the performance of private duties. Few will deny the justice with which the Editor of Davies observes, that "it might have been expected of Mrs. Garrick, for whom her deceased husband had made so liberal a provision, that she would, at least, have placed a stone over his grave, *in piti memoriæ*; but no such act of affection or gratitude has yet taken place." The present handsome monument (as is stated by Murphy), was erected at the expense of the late Albany Wallis, Esq. "who waited for a long time, with an idea that orders for that purpose would be given by Mrs. Garrick; but finding, at last, upon an application made to that lady, that nothing of the sort was to be expected from her, Mr. Wallis resolved himself to pay that mark of respect to his deceased friend."

To this account from the pen of Mr. Murphy, it may be added, from an article inserted in the Gentleman's Magazine, vol. 67, that the monument is a memento as well of grateful recollection as of private friendship. "When Mr. Wallis, many years ago, lost a son, who was unfortunately drowned, Mr. Garrick, without previously informing the afflicted parent, erected a monument to the memory of the beloved child; a circumstance which endeared Mr. Garrick to Mr. Wallis, who has here, handsomely, we may say magnificently, expressed his sense of that interesting circumstance, and of his long friendship."

The task of executing this work was, in the first instance, consigned to an artist who became bankrupt while entrusted with the sum of £300. Recourse was then had to Mr. Webber, who produced the present not unpleasing monument; the whole expense (including the former loss), being about £1000. The subjoined descriptive account has appeared in a periodical publication, and will be found equally judicious and complete:—  
“ Garrick is represented at full length, in an animated posture, throwing aside a curtain, which discovers a medallion of the great Poet whom he has illustrated; while Tragedy and Comedy, adorned with their respective emblems, and half seated on a pedestal, seem to approve the tribute. The curtain itself is designed to represent the veil of ignorance and barbarism, which darkened the drama of the immortal bard till the appearance of Garrick.—The caressing attitude, the airy figure, and smiling countenance of the comic Muse, is intended to describe the satisfaction she derives from at length beholding a memorial to her favourite; while Melpomene, with a more majestic and dignified mien, raising her veil, gazes with characteristic admiration on the “ sovereign of the willing soul,” whom she at once delights in and deplores. The similitude to Garrick will immediately be felt by every spectator who has his features in remembrance: and where is the person of taste who has ever once seen him, that can forget the resemblance? The back ground is composed of beautiful dove-coloured marble, relieving the figures, which are in pure statuary marble.”

The following epitaph by Mr. Pratt, is inscribed on a tablet beneath the group :—

*To the Memory of David Garrick; who died in the Year 1779, at the Age of Sixty-three.*

“ To paint fair Nature, by divine command,  
 Her magic pencil in his glowing hand,  
 A Shakespeare rose; then, to expand his fame,  
 Wide o'er the ‘breathing world,’ a Garrick came.  
 Though sunk in death the forms the poet drew,  
 The actor’s genius bade them breathe anew;  
 Though, like the bard himself, in night they lay,  
 Immortal Garrick call’d them back to day;  
 And, till eternity, with power sublime,  
 Shall mark the mortal hour of hoary time,  
 Shakespeare and Garrick, like twin stars, shall shine,  
 And earth irradiate with a beam divine.”

“ *This monument, the Tribute of a Friend, was erected 1797.*”

We are prevented by our limits from entering, in this appropriate page, on any detailed remarks respecting the various talents of the actor, whose name has received the highest degree of professional honour, by an association with that of Shakespeare. It must, however, be observed, that the fundamental charm of his playing consisted in an adherence to the simplicity of nature. He banished from the stage the offensive custom of speaking in “heroic” sentences, as if by musical notes\*. In the exercise of this correct taste he is emu-

---

\* In this simplicity of recitation, and unaffected mode of delivery, he was judiciously followed by several young and excellent actors,

lated, at the present day (as has been observed in a previous page), by Mr. Kean; and it is hoped that the warm commendation bestowed on this ingenious follower of Garrick will, at least, confirm on the stage the propriety of using the tone familiar with "men of this world." A faithful and striking delineation of the passions can be given only by peculiar genius, improved by continual study.

---

who, in conjunction with himself, instituted a new school in theatrical imitation. One of the most distinguished of these pupils of Garrick and of Nature, was the late Mr. Henderson, who now lies buried in Westminster Abbey, near the grave of his former master and friend. Over his remains are placed the following words alone;

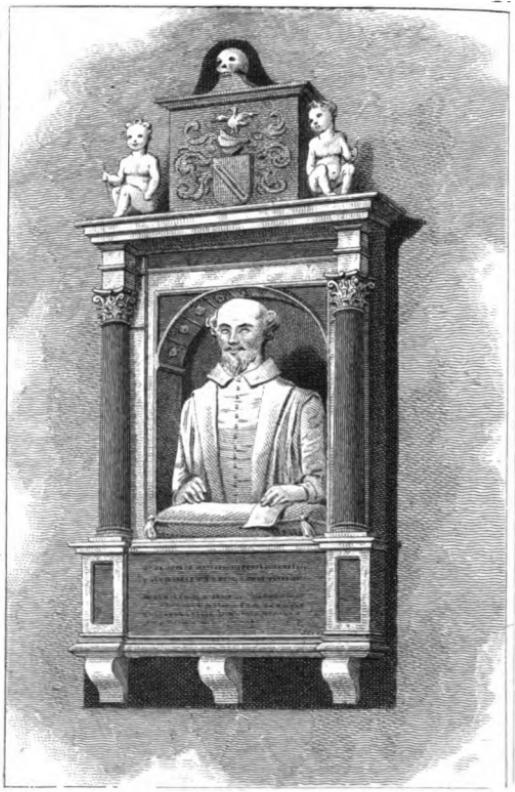
"Underneath this stone are interred the remains of John Henderson, who died the 25th day of November, 1785, aged 38 years."

But we are induced to present the underwritten projected inscription, as it conveys luminous ideas respecting the peculiarities and excellencies of this valuable performer. It may be necessary to observe, that this "Epitaph" was written during Henderson's life-time, and was printed, among other anticipated tributes to living characters, in a work termed "Humourous Sketches, Satirical Strokes, and Attic Observations, by George Parker."

*Epitaph on Mr. HENDERSON, of the Theatre Royal, Covent Garden.*

Sacred to the Memory  
 of  
 an excellent Dramatic Actor.  
 To perpetuate the name of  
 Mr. John Henderson,  
 A Man,  
 Who, in his own Time,  
 Stood unrival'd in his Profession,  
 This Monument was erected  
 By a grateful Public.  
 His Elocution was rapid, masterly, and dignified:  
 It varied as the circumstance demanded,  
 With a clearness of Judgment,  
 and  
 A happiness of Execution,  
 Which were not united in any one Man  
 Before his great immediate Predecessor,  
 The late David Garrick.  
 He illustrated the principal  
 Characters of our  
 Great Shakspeare,  
 With the chastest correctness  
 And most animated Expression;  
 His picturesque Attitudes  
 in the Characters of Hamlet,  
 of Shylock, of Falstaff, and of Lear,  
 Left an impression on the  
 Mind, similar to that of the  
 Statuary of  
 Roubiliac.  
 Posterity may lament  
 That the Actor is precluded  
 from the Benefits  
 Which other Artists enjoy,  
 As death sweeps away every  
 Trace of his  
 Excellence.





SHAKESPEARE'S MONUMENT,  
STRATFORD ON AVON.

SHAKSPEARE'S MONUMENT,  
AT STRATFORD-ON-AVON.

ALL that is earthly of our great poet lies buried in the church of the Holy Trinity, at Stratford-on-Avon, the town in which he first drew breath. The grave of Shakspeare is on the north side of the chancel, and over it is placed a flat stone, bearing the following inscription :—

“ Good Frend For Jevs Sake Forbeare  
To Digg The Dvst Enclosed Hare ;  
Blesse Be Ye. Man Yt. Spares Thes Stones,  
And Cvrst Be He Yt. moves My Bones.”

The monument, of which our engraving presents an accurate view, is situated on the north wall of the same part of the church, at the height of about five feet from the floor. The following descriptive notice of this monumental erection was recently made on the spot by the present writer. “ Inarched between two corinthian columns of black marble, with gilded bases and capitals, is here placed the half-length effigies of Shakspeare, a cushion before him, a pen in the right hand, and the left resting on a scroll. Above the entablature are his armorial bearings (the tilting spear, point upwards; and the falcon supporting a spear for the crest). Over the arms, at the pinnacle of the monument, is a death's head; and, on each side, is a boy figure, in a sitting attitude, one holding a spade, and the other, whose eyes are closed, bearing with the left hand an inverted torch,

and resting the right upon a chapless skull. The effigies of Shakspeare was originally coloured to resemble life ; and its appearance, before touched by innovation, is thus described: ' The eyes were of a light hazel, and the hair and beard auburn. The dress consisted of a scarlet doublet, over which was a loose black gown, without sleeves. The lower part of the cushion before him was of a crimson colour, and the upper part green, with gilt tassels.' In the year 1748, this monument was repaired, at the instance of a travelling company of players, who raised money for that purpose by performing in Stratford the play of Othello. In this repair the colours originally bestowed on the effigies were carefully restored by a limner residing in the town ; but, in 1793 the bust, and figures above it, were painted white, at the request of Mr. Malone. Beneath the effigies are the following inscriptions :—

" Jvdicio Pylivm, Genio Socratem, Arte Maronem  
Terra Tegit, Popvvs Moret, Olympvs Habet.

Stay Passenger, Why Goest Thov By So Fast,  
Read, If Thov Canst, Whom Enviovs Death Hath Plast,  
Within This Monvment, Shakspeare, With Whome  
Quick Natvre Dide; Whose Name Doth Deck Ys. Tome  
Far More Then Cost; Sich All Yt. He Hath Writt,  
Leaves Living Art, Bvt Page To Serve His Witt.

Obiit Ano. Doi. 1616. AEtatis 55. Die 23. Ap."

The effigies of Shakspeare, forming part of his funeral-monument, was too long neglected ; but has lately met with due notice from the inquisitive and judicious. This bust is the size of life, and is sculptured from a





Drawn & Engd by D. Dure

for the Benefices of Actors.

**SHAKESPEARE'S MONUMENT,  
WESTMINSTER ABBEY.**

block of soft stone. It is observed by Mr. Britton, in his "Remarks on the Monumental Bust of Shakspeare," that, in the opinion of the best sculptors and painters of the metropolis, this invaluable memorial has every appearance of being a real portrait of the deceased. "The face indicates cheerfulness, good-humour, suavity, benignity, and intelligence. These characteristics are developed by the mouth and its muscles; by the cheeks, eye-brows, forehead and skull; and hence they rationally infer that the face is worked from nature." We may add, that the monument is known to have been erected within the seven years succeeding Shakspeare's death; and that there is a tradition prevailing in Stratford, which states that the bust was copied from a cast after that face, whose "like" we may scarcely hope to "see again."

MONUMENT TO SHAKSPEARE,  
IN WESTMINSTER ABBEY.

THE cenotaph erected to the honour of Shakspeare in Westminster Abbey, was placed there in the year 1740. The design was furnished by Kent, and the monument was executed by Scheemakers, under the direction of the Earl of Burlington, Dr. Mead, Mr. Pope, and Mr. Martin. The expense was, in part, defrayed by the profits arising from the representation of one of Shakspeare's plays, at Drury Lane and at Covent Garden.

D

The dean and chapter of Westminster made a present of the ground.

The figure of the poet is sculptured in white marble, the right arm leaning on books placed upon a pedestal. On the upper part of the monument is the following inscription :—

“ GVLIELMO SHAKSPEARE,  
ANNO POST MORTEM CXXIV.  
AMOR PVBLICVS POSVIT.”

At the angles of the pedestal are placed the three busts of Queen Elizabeth, Richard II. and Henry V. The pedestal is further ornamented with a dagger, mask, and wreath; and bears a scroll, charged with the following words, to which the finger of the statue directs the spectator's attention :—

“ The cloud-cap't Tow'rs,  
The gorgeous Palaces,  
The solemn Temples,  
The great Globe itself,  
Yea, all which it inherit,  
Shall dissolve,  
And, like the baseless fabric of a vision,  
Leave not a wreck behind !”

It will be perceived that the design of this monument is quite of a common-place character. The sculptor has committed an unpardonable error of judgment, through an entire neglect of the hints afforded by the monumental effigies at Stratford. Other improprieties are thus pointed out by Lord Orford (Works of Horatio





Drawn & Engraved by J. Storer.

After Cole's Picturesque & Antient.

DAVIES'S HOUSE,  
(Author of Dramatic Miscellanies.)  
IN RUSSEL STREET.

Walpole, &c. vol. iii.) "What an absurdity to place busts at the angles of a pedestal! Whose choice the busts were I do not know; but though Queen Elizabeth's head might be intended to mark the era in which the poet flourished, why were Richard II. and Henry V. selected? Are the pieces under the names of those princes two of Shakspeare's most capital works? Or what reason can be assigned for giving them the preference?"

—

HOUSE OF THOMAS DAVIES,  
IN GREAT BUNSELL STREET, COVENT GARDEN.

THOMAS DAVIES is chiefly indebted for any resemblance of lasting celebrity, to his useful and amusing works, "Memoirs of the Life of David Garrick, Esq." and "Dramatic Miscellanies." He had little merit as an actor; but had the more valuable commendation of performing his part, on the great stage of life, with undeviating respectability. He began his theatrical career in the metropolis, under the direction of Henry Fielding; and was the original representative of Young Wilmot. He afterwards commenced bookseller in Duke's Court; but, meeting with misfortunes, returned to the stage, and was, in the year 1752, engaged at Drury Lane Theatre, together with his wife, the daughter of Mr. Yarrow, a member of the York company of comedians. The following lines of Churchill convey some idea of this

lady's person, whilst they, likewise, shew the contemptuous light in which the histrionic talents of Davies were held by the severe, but judicious, author of the Rosciad :

“ With him came mighty Davies.—On my life,  
That Davies hath a very pretty wife !”

The beauty of Mrs. Davies's person, and her chaste simplicity of manner, were her principal attractions with the audience. This is candidly suggested by her husband himself, who observes, that “ Mrs. Davies was sometimes called upon to perform Mrs. Cibber's parts, particularly Cordelia ; and her person, look, and deportment, were so correspondent with the idea of that amiable character, that she was received with no inconsiderable share of approbation.” It is truly pleasing to record that this charming woman maintained through life an irreproachable character, notwithstanding the dangerous soil upon which her lot was cast.

Davies finally quitted the stage in 1762 ; and renewed his former business of a bookseller, but with a change of situation, having taken that house in Great Russell Street, of which we present a view. It was here that he wrote the books on which his fame chiefly depends. His house was the resort of many eminent literary and theatrical characters. Dr. Johnson was a frequent visitor, and held in great esteem the respectable and pleasing character maintained by Davies and his wife. Many anecdotes connected with this house, while in the occupation of Davies, are preserved in that trifling and conceited, but still amusing work, Boswell's “ Life of Johnson.” It was here that his future biographer first became known to





Drawn & Engraved by H. J. Storer.

or Old Residences of Nobles.

REIN DEER INN,  
EPPING FOREST.

the Doctor; and the opening circumstances of their first interview are thus fantastically narrated by Boswell:—  
 “On Monday the 16th. of May, when I was sitting in Mr. Davies’s back parlour, after having drank tea with him and Mrs. Davies, Johnson unexpectedly came into the shop; and Mr. Davies, having perceived him through the glass-door of the room in which we were sitting, advancing towards us, he announced his awful approach to me, somewhat in the manner of an actor in the part of Horatio, when he addresses Hamlet on the appearance of his father’s ghost; “Look, my Lord, it comes!”  
 • This house (No. 8, Great Russell Street), has undergone many alterations since it was tenanted by Davies, and is now occupied as an upholstery warehouse.

—  
 HOUSE IN EPPING FOREST,  
 ESSEX.

[Formerly the Rein Deer Inn.]

A VIEW of this house is inserted in the present series, on account of its former connexion with John Edwin, whose tomb, perhaps, no friend or admirer ever yet visited without indulging in a smile of retrospective merriment, even amidst the sighs of regret.

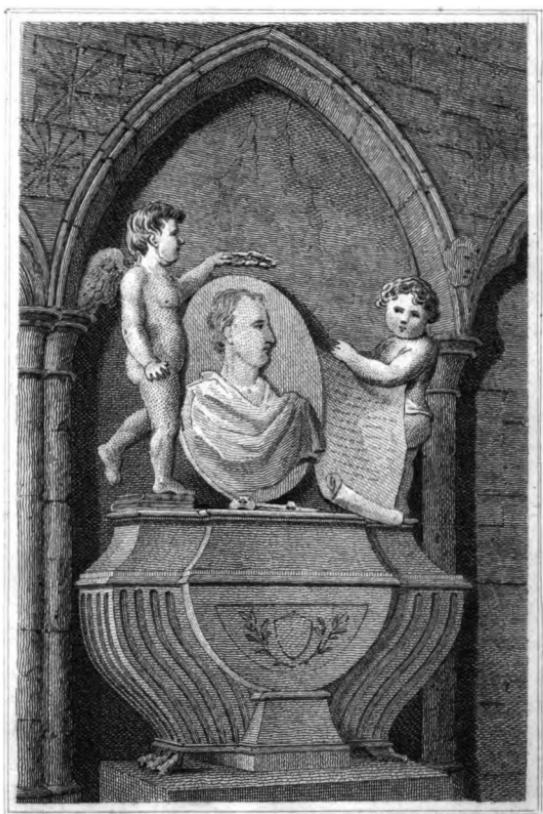
Edwin was the son of a watchmaker settled in London, and imbibed a fondness for the stage in boyhood. His father procured him a situation in an office under

government ; but this employment required his attendance only for two hours in the day, and the residue of his time was chiefly devoted to the concerns of " Spouting-clubs," and to " studies" incidental to the ambition of shining in such assemblies. Intent on cultivating the penalties of erratic genius, he quitted his relations, without the ceremony of a formal adieu, and rushed, when little more than sixteen years of age, on all the miseries of a wandering comedian. We forbear to follow him through the strange scenes of his chequered fortune. It will be readily supposed that his trials were severe ; but the reader will have little difficulty in imagining that the buoyant spirit of a genius naturally comic, rendered even difficulty humourous, and extracted a jest from privation itself. A successful exhibition at Bath formed, as usual, the prelude to an engagement in the metropolis. Restored to this " gay sunny soil," he reaped the harvest of his desultory labours ; and continued, for many years, the enlivening genius of that part of the public which was content to seek an antidote for care, in the boldest and broadest effusions of the comic muse.

His genius was peculiarly adapted to eccentric comedy. Thus, his Master Stephen, in " Every Man in his Humours," was calculated to please even the rigid critic. But his great excellence lay in light comedy and farce, of a more modern construction, and in humourous singing ; in which latter department of comic display he unrivalled.

Much excuse may be found for the follies of a man who obtained his revenue by exhibiting an excess of merriment ; and who was welcomed by society as the





Drawn & Engd by J. Turner.

for Colles Residences of Actors.

**BARTON BOOTH'S MONUMENT.**  
**WESTMINSTER ABBEY.**

Harbinger of laughter. Whilst remembering his inducement to perpetual conviviality, we must pity those irregularities which destroyed his constitution at the early age of forty-two. Infirmity had been gathering over his frame for some time previous to his decease. His physicians advised change of air; and, in the month of May, 1790, he took a lodging at the house of which we present a view, and which was then an inn, known by the sign of the Rein Deer. This building is situated in an agreeable part of the extensive forest of Epping, and is now occupied as a private dwelling by the widow of the late H. P. Engstrom, Esq.

MONUMENT OF BARTON BOOTH,  
IN WESTMINSTER ABBEY.

BARTON BOOTH was one of the most justly celebrated players in the age between the school of actors taught by Shakespeare himself, and that raised by the genius of Garrick. He succeeded to many of Betterton's characters; and the stage scarcely felt a loss in the alteration. His contemporaries praise the flexibility of his voice, the speaking intelligence of his eye, and the fire and dignity of his action in impassioned characters. He was the original representative of Addison's Cato; in which part he obtained enthusiastic and universal applause.

The most important features in his biography are contained in the inscription on his monument, which shall be copied in the ensuing page. It may not be uninterest-

ing to observe, that his country residence was situated at Cowley, a small village near Uxbridge, in Middlesex. This is a handsome and commodious dwelling, termed Cowley Grove, afterwards inhabited for many years by Mr. Rich, the patentee of Covent Garden Theatre. Booth retired from the stage in the year 1729; and dying in 1733, was buried at Cowley, although it appears that he was not in the occupation of his former house in that village, at the time of his decease. His widow died in 1773, having, in the previous year, erected a cenotaph to the memory of her husband, in Westminster Abbey. It will be seen, from our engraving, that this monument presents a bust in medallion of the deceased, which displays great animation and intelligence of countenance.

The inscription is as follows, and can scarcely fail of being admired for the tenderness and elegance with which it is composed:—"In memory of Barton Booth, Esq. descended from the ancient family of that name, in the county of Lancaster. In his early youth he was admitted into the collegiate school of Westminster, under the celebrated Dr. Busby, where he soon discovered and improved a genius (which, favoured by the muse he loved), so happily combined the expressive powers of action with a peculiar grace of elocution, as not only procured him the royal patronage, but the grateful applause of a judicious public. He died in 1733, in the 54th year of his age, very justly regretted by all who knew how to estimate abilities in an actor, politeness in a gentleman, or fidelity in a friend.—This monument is erected, A. D. 1772, by his yet surviving widow, Hester Booth."

To the above general outlines of information may be added some particulars, collected from a biographical account of this eminent performer, published by Mr. Victor, in 1733. It appears from that work that Booth's "first encouragement in acting came from his master, that celebrated speaker, Dr. Busby, at the rehearsals of a Latin play acted at Westminster School, in which he performed with general applause." To avoid the "study of divinity," for which pursuit he was intended by his father, he left Westminster at seventeen years of age, without the knowledge of his friends, and went to Ireland, where he procured an engagement at the Dublin Theatre, and continued to perform for two years with considerable reputation. Returning to England in 1701, he was recommended by Lord Fitzharding to the notice of Mr. Betterton; and made his first appearance on a London stage in the character of *Maximus*, in *Valentinian*. The extraordinary applause which he afterwards obtained in the part of *Cato*, procured him a share in the management of the theatre\*. His marriage with Miss Hester

---

\* In this, and several other of his principal characters, he was succeeded by Quin, whose merits were great, but who, in the indulgence of a sententious gravity, often departed blamably from that simplicity of style which is attributed to his predecessor. The reader will recollect that Mr. Quin is buried in the Abbey-church of Bath, where his monument is ornamented with a bust, in medallion; and is rendered of additional interest by the following spirited and appropriate lines, from the pen of Garrick:—

" That tongue which set the table in a roar,  
 And charm'd the public ear, is heard no more;  
 Clos'd are those eyes, the harbingers of wit,  
 Which spake, before the tongue, what Shakespeare writ,

Suntlow, who long outlived him, and raised to his memory that pleasing monument which forms the subject of this article, added greatly to his domestic felicity; and thus he remained, in the enjoyment of public fame and private comfort, until the first indication of declining health in the year 1797. The fever with which he was then attacked, lasted forty-six days. He was enabled, however, to return to his theatrical duties in the ensuing season; but a relapse unhappily occurred, and his last appearance on the stage was in a play called the *Distressed Lovers*, which was attributed, at that time, by many persons, to the pen of Shakspeare.

In the biographical work from which are collected the above particulars, are preserved several poetical pieces written by Mr. Booth; and, in the "Lives and Characters of the English Dramatic Poets," he is said to be the author of a *Masque*, intituled *Dido and Aeneas*, "performed at the Theatre Royal, Drury Lane, with great applause, 1716."

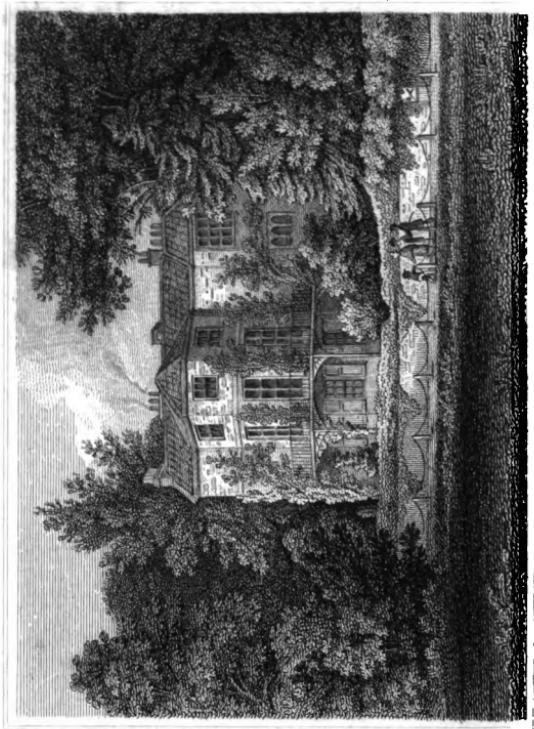
---

Cold is that hand, which living was stretch'd forth,  
 At friendship's call to succour modest worth.  
 Here lies James Quin:—Deign, reader, to be taught,  
 Whate'er thy strength of body, force of thought,  
 In nature's happiest mould however cast,  
 "To this complexion thou must come at last."

D. Garrick.

Ob. MDCCCLXVI, Etatis LXXIII.





*Mr. G. A. Residence of Army*

RESIDENCE of the Late M<sup>A</sup> CLIVE,  
TWICKENHAM.

MRS. CLIVE'S HOUSE, LITTLE STRAWBERRY  
HILL,  
MIDDLESEX.

CATHERINE CLIVE, who is styled by Davies in his *Miscellanies* "the first comic actress in the world," was the daughter of Mr. Raftor, an Irish gentleman; and first appeared on the stage in 1728. "For thirty years, and upwards, she continued in full possession of the public favour, playing a great variety of characters in comedy and ballad farces. In 1769, having acquired a handsome competence, she resolved, though still retaining her comic powers, to bid adieu to the stage; and, after her benefit that year, spoke a farewell address, written upon the occasion by the late Earl of Orford." Mr. Lysons, from whose work on the "Environs of London" the above passage is extracted, adds a sentence so creditable to the memory of this admired actress, that it must not be omitted:—"The remainder of her life was spent in an honourable independence; but she nobly retrenched from the luxuries which it might have afforded her, to administer to the comforts of a brother and sister, whose means of subsistence were but slender\*."

---

\* This circumstance is noticed with much sensibility, although with little poetical excellence, in the following lines, which form part of Mrs. Clive's epitaph:—

" Her generous heart to all her friends was known,  
And e'en the stranger's sorrows were her own.

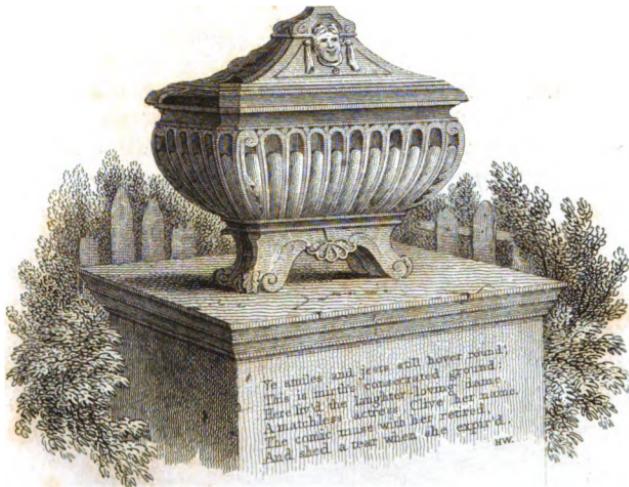
The house to which she retired at Little Strawberry Hill, is situated on the western extremity of the parish of Twickenham, and was purchased for her use by the late Earl of Orford, better known by the name of the Hon. Horace Walpole. This is a small but elegant cottage, in the close neighbourhood of the far-famed "Gothic Villa," in which were assembled by Lord Orford so many valuable works of art, together with a countless variety of those interesting trifles which constitute the playthings of Antiquarianism. After the decease of Mrs. Clive, the cottage was for some time in the occupation of two ladies of the name of Berry; and is now rented by Matthew Wood, Esq. late Lord Mayor of London.

The URN, of which we present an engraving, was placed by Lord Orford in a shrubbery attached to the former residence of Mrs. Clive. The inscription was written by himself. It should be observed, that Mrs. Clive obtained some literary, as well as theatrical, celebrity.

---

Content with fame, e'en affluence she wav'd,  
To share with others what by toil she sav'd;  
And nobly bounteous from her slender store,  
She bade two dear relations not be poor.  
Such deeds on life's short scenes true glory shed,  
And heav'nly plaudits hail the glorious dead."

In the *Biographia Dramatica* she is commemorated as the writer of several dramatic pieces. This excellent actress died Dec. 6, 1785, and was buried at Twickenham. On the exterior wall of the parish church of that village, at the east end, is a tablet to her memory, with a poetical inscription from the grateful pen of Miss Pope, who was protected by her in early life.



**Coe, Printer, 10, Little Carter-Jane, St. Paul's.**











